THE WORKSHOP

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edited by

AD. SCHILL

Architect.

Explanation of the Plates.

Plate 41. — Pipe and Cigar-holder in Meerschaum; designed by O. Girard in Vienna.

The properties of Meerschaum are extremely favourable for the indulgence of all the extravagancies and vagaries of fashion in the treatment of the material. This may, in some degree, account for the fact that for a long time the production of objects executed in this substance, principally those of very costly and showy workmanship, has been subject to a degenerate taste. Fascinated by an execution, very often almost perfect, triviality of thought and form were overlooked, nay looked for by the great mass which, incapable of judgement, have till now not shown any reform of taste. The two designs above illustrated, coming from the Austrian Metropolis, the most important place and centre for the manufacture of these articles, give witness of some tangible progress. Instead of a decorative treatment altogether unappropriate to purpose and use of the object, we discern the return to sound principles: judiciousness and nobility of form, ornamentation in harmony with the delicacy of the material.

Plate 42. — Tazza in Painted Enamel, Style Renaissance, by P. Soyer in Paris. Real size.

Plate 43. — Buffet; designed in the School of Art-Industry in Stuttgart, manufactured by Epple and Ege. Scale, 1/10 real size.

The material is American walnut, the interior being lined with cedar wood, dead polish. The panels are worked in massive American walnut, i. e., the ornaments not added, but carved in relief on sunk ground.

Plate 44. — Bronze Lantern; designed and manufactured by Chabrié and Jean in Paris

This lantern, hexagonal in ground-plan and furnished with engraved glass, is intended for the Grand Staircase of a Castle. Height 1,80 m.

Plate 45. — Pier Glass with Console Table, from the design of A. Gnauth, Director of the School of Art in Nuremberg, by Brassart, Cabinet Work by Brauer in Stuttgart.

This specimen, designed in the richest style of old German Work, was manufactured for the International Exhibition for Articles of Art Industry in Amsterdam 1877, Pier Glass and Console Table being one of the subjects of a Competition opened on that occasion.

In spite of the elaborate style of work, the structural features are clearly marked. A pedestal with boldly projecting console table supports pier glass and framework crowned by a broken pediment with cartouche and obelisk in the centre, and vases on both sides. The ornament in dead and polished gold is effectfully relieved by the ivory white ground in mat tint, in opposition to which the cartouche medallion, the frieze under pediment, and the centre console of pedestal show delicate arabesques in gold on black ground. Of striking effect is also the slab of the table, made of polished black marble with gold

veins and flames. Through the crowning ornament and pediment are drawn gold cords ending in heavy tassels on both sides, which contribute to the rich appearance of the work.

Height 3,75 m., breadth 1,75 m.

Plate 46. — Frieze with Figure Subjects, designed and executed in Sgrafitto by the late Sculptor Steger in Vienna.

Our engraving presents a collection of figures of elegant movement, broad and simple design, composed for the decoration of panels under the string course of the first story of a Vienna House, built in the bold style of early Florentine Architecture. The rythmical movement, and elegant flow of lines shown by the animated figures of the Tritons, alternating with groups of nymphs and river-gods in attitudes of quiet repose, is of excellent effect, and in perfect harmony with the architectural style of the building.

Plate 47. — Ornamental Details from Select Specimens of Italian Renaissance.

Four of our engravings are representations of Stall ends, richly carved in wood, from Italian Churches; i. e., the upper engraving to the right from S. Anastasia; that below from S. Maria in Organo in Verona; the one corresponding to the left from S. Lorenzo in Genoa; the one just above being borrowed from the original drawing of Bartol. Neroni (detto il Riccio) in the Uffizii Gallery in Florence. The engraving in the centre represents a pilaster in terra-cotta from the façade of the Church La Santa in Bologna. The horizontal panel ornament is copied from a monument in marble by Andrea Sansovino in the chancel of S. M. del Popolo in Rome.

Plate 48. — Pattern for Hangings, designed by W. Toifel in Schœnfeld.

VARIOUS.

Etching of Glass.

Since fluor preparations have been produced at so moderate a price, the ornamentation of glass articles by etching has made great progress, so that really polished glass is now very rarely met with. It follows from the nature of things that ornaments produced by etching are artistically more beautiful, and technically more perfect, than those produced by polishing.

It is known that fluoric acid, if brought into contact with a glass surface, produces an etching which appears not frosted but glistening, because the attack on the part of the fluoric acid proceeds in a perfectly uniform manner. Other fluor preparations, on the contrary, produce a frosted surface, which is most beautiful, if the etching is performed with fluoride of ammonium, weakly acidulated with acetic acid. This frosting is, of course, varied according to the quality of the glass; and a more beautiful frosting is produced on lead glasses, which are much more easily attacked, than on other glass compounds.

If it is desired to etch the glass surface so as to be not uniformly frosted, but to present the appearance of a window-pane covered with ice, this may be accomplished easily by strewing the glass, laid horizontally, with a fine protecting powder, and pouring the diluted fluoric acid over it. The separate grains of this dust, which may consist of various substances not affected by the acid, prevent the action of the acid in the occupied parts, and thus a glass surface is obtained which appears overspread with frosted points. *The Practical Magazine.*

Insoluble Indian Ink.

Most of the Indian ink of commerce has the disadvantage of being liable to wash out on the application of a pencil filled with water. Adding alum is of little use. On the contrary, bi-chromate of potash is an excellent means of rendering the glue in Indian ink proof against the action of water, and thus making the ink indelible. It is sufficient to mix thoroughly 1 per cent. of it, in a very finely powdered state, with the dried Indian ink which contains glue. Both substances must be in a dry state, otherwise the mixing will not answer. The artist who cannot provide himself with such ink should, when rubbing in his Indian ink, make use of a weak solution of bi-chromate of potash, instead of the customary alum water.

The Practical Magazine from Stummer's Ingenieur.

The Bronzing of Paper.

In a report of a committee of the *Société d'Encouragement,* favourable mention is made of a machine invented by M. Poirier for applying bronze to lithographic impressions. The use of gilding in cards and tickets is now very extensive, and application by hand cannot keep up with the rapid work of the mechanical press. Moreover, this process is very unhealthy, as the person employed in it and others near, are continually inhaling copper dust.

Messrs. Poirier have succeeded in performing the operation mechanically. M. Poirier, sen., and Messrs. Abadie each contrived to scatter and apply the metallic powder by a velvet roller to the sheet of paper rolled mechanically on a cylinder. M. Poirier thought that by the subsequent application of cylindrical brushes he had accomplished the object desired, but practice showed that something more was wanted. M. Poirier, jun., then took the matter in hand, and by completing the machine reached a satisfactory result. The fixing of the bronze is effected by a second cylinder, which turns three times as fast as the first, and glosses the bronzing at the same time as it supplies the weak parts. The drying is accomplished by velvet rollers continually cleaned by straight brushes having a transverse movement. The machine, while employing little force and managed by two attendants, can perfectly gild 500 or 600 sheets in an hour; in other words, can keep pace with the mechanical lithographic press, and supply the place of a dozen workers.

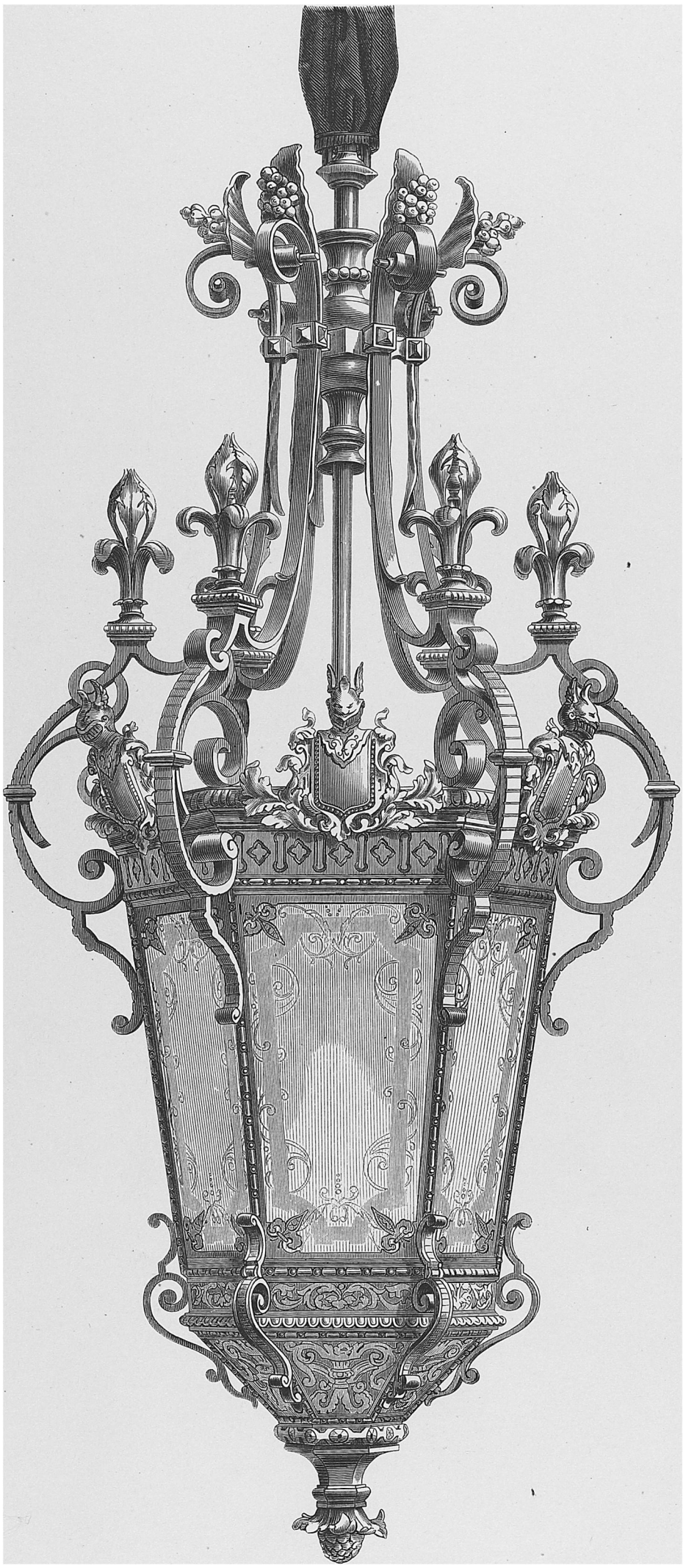
All the parts where the powder is in motion are hermetically closed, which prevents injury to health and loss of material.

The Practical Magazine from Annales du Génie Civil.

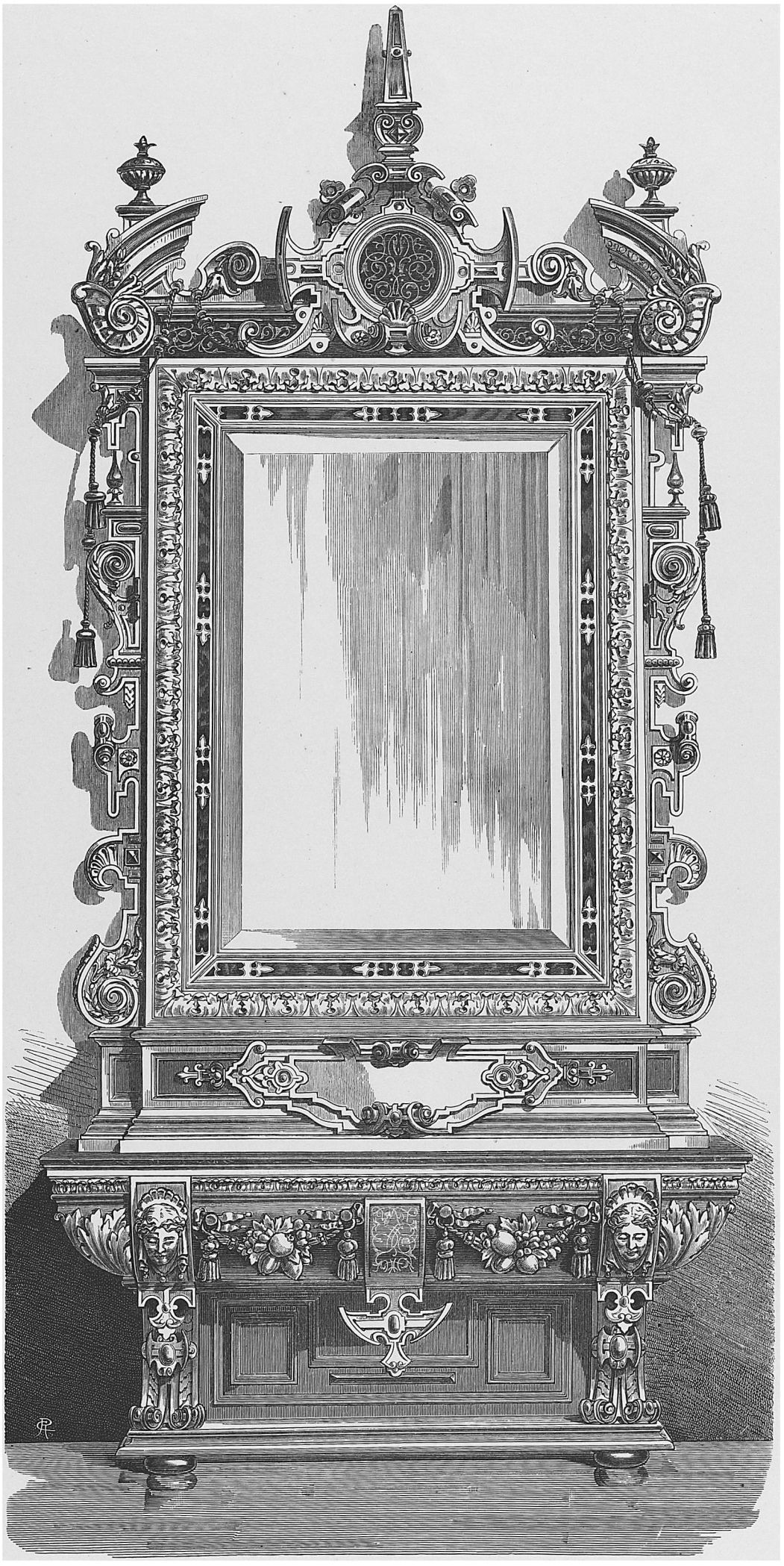
Pipe and Cigar-holder in Meerschaum, designed by O. Girard in Vienna.

Tazza in Painted Enamel by P. Soyer in Paris.

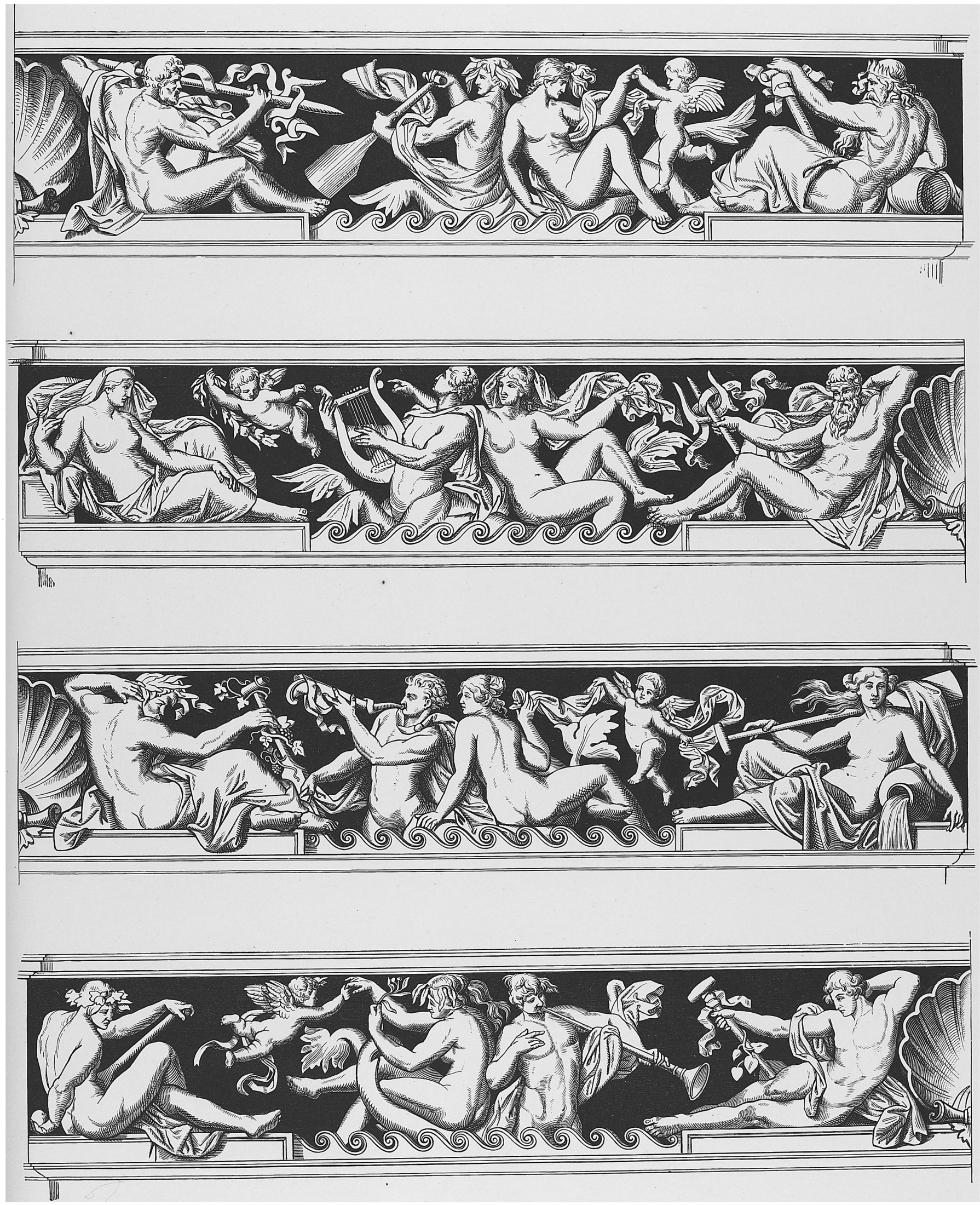
Buffet, designed in the Schoòl of Art-Industry in Stuttgart, manufactured by Epple and Ege.



Bronze Lantern, designed and manufactured by Chabrié and Jean in Paris.



Pier Glass and Console Table, from the design of A. Gnauth, Director of the School of Art in Nuremberg, by Brassart in Stuttgart.



Frieze with Figure Subjects, designed and executed in Sgrafitto by the late Sculptor Steger in Vienna.

E. Steiger, New York.

Ornamental Details from Select Specimens of Italian Renaissance.

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